



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

215 West 57th Street, New York, N. Y.

1741 New York Ave., Washington, D. C.

OFFICERS OF

THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	N. H. Carpenter
Assistant Treasurer	Anna Price

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. VII OCTOBER 1916 No. 12

REPRESENTATION IN ART

In our recently discovered New World of poetry, the Spectrists come and the Vorticists go, but the Imagists, during at least a decade, have shown a certain vitality and staying power. Just now, when modernist schools of painting and sculpture are specializing in the various ways of escape from representation in art, it is worthy of note that a vigorous modern school of poetry has given itself a name, which, if it means anything at all, would show that the so-called "free verse" is not plotting this sort of escape. Evidently the emancipation sought by the Imagists is not that which will deliver them forever from representation and its works. Indeed, the best of the Imagist verse, such as that by Miss Lowell, Fletcher and Masters, is often particularly strong in vivid delineation—a fact commended to the notice of those modernist painters and sculptors who are trying to renounce representation, because they are weary of it as of a tale too often told. The modernist poet abhors vagueness of thought, seeks exactness of word, and glories in what he calls his "externality." The modernist sculptor, on the contrary, piques himself upon creating "form which is not the form of anything."

Representation in art is as old as the hills and promises to be as permanent. This is by no means to say that we shall defend it at its worst and weakest, or praise it in its most commonplace and least imaginative

forms. "'Tain't *hard* work," mused the New England studio-boy, picking over, bit by bit, the studio clay after it had suffered the process of plaster-casting. "but it's awful *busy* work!" Uninspired representation of unsubjugated detail in art could meet no better description. The camera and its products have only confirmed us in our growing dissatisfaction with mere dull copying in art—the kind of transcription which, like clay-sorting, "ain't *hard* work, but awful *busy* work." Often it would seem that the camera itself possesses more imaginative power than the human copyist.

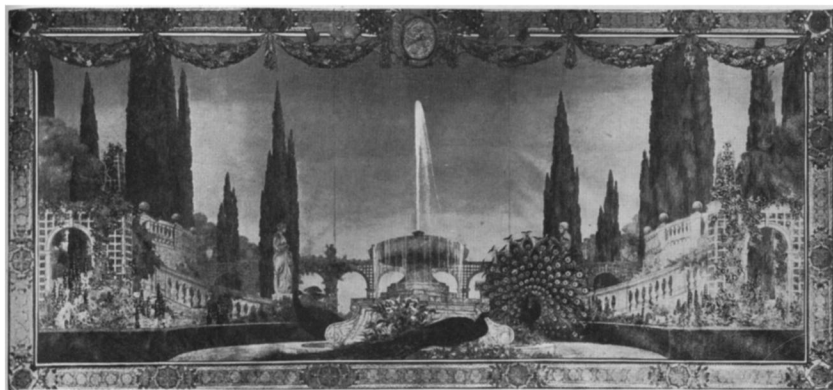
The will to represent was with the men of the old stone age, as is proved by the images of animals graven on the walls of the caves in Southern France. In later ages his native need of images had joined with his anthropomorphism to put a snare in his way of religion; the first Mosaic law is but one of many warnings against bowing down unto likenesses. So natural to man is his joy in the recognition of things, and so real his delight in making things which will win recognition, that even when representation in art or craft has been forbidden to him by his religion's law, resemblances, more or less conventional, will issue from the depths of his subconsciousness and creep unasked into his decoration. The eye of the beholder if not of the fashioner will detect far-off fruit and flower forms in the Mahometan arabesques. Before human nature can escape from representation in art, it must first escape from the will to represent. That would appear to be no easy matter, either for the cave-man or for the Futurist.

NOTES

AN INTERESTING DECORATIVE DESIGN

Among the many activities of the School of the Museum of Fine Arts (Boston) during the past winter, one was of unusual interest.

The class in Interior Decoration in the Department of Design was given the opportunity to decorate a large panel in one of the exhibition halls of the Massachusetts Horticulture Society, whose handsome building faces Symphony Hall at the corner



PANEL FOR HALL HORTICULTURAL SOCIETY, SYMPHONY HALL, BOSTON

of Massachusetts and Huntington Avenues, Boston.

The room, lighted by four large windows whose arched tops penetrate the coved ceiling, is 60 feet long and 28 feet wide. The panel is the full width of the hall and 13 feet 4 inches high, the lower edge being 8 feet from the floor.

Six students were allowed to present sketches for the proposed decoration. The first studies being carefully criticized, they were restudied and a second set submitted and finally large scale designs were offered to the committee in charge. The scheme of Mr. Leslie C. Chamberlin was selected, certain features from the other designs being incorporated into it.

The final studies were then made and the great canvas having been stretched in the Museum, the six students set to work and completed the decoration in four weeks. Ordinary oil color with white wax melted in turpentine was used. After being shown in the Lecture Hall of the Museum at the time of the School's Exhibition the painting was placed in the Society's building.

The scheme, a reproduction of which is given herewith, shows an imaginary garden with terraces and stairways, statues and trellis, the central point being occupied by a fountain about which strut peacocks. A rich border surrounds the composition.

The students who carried this work to a successful completion were Miss Singer, Miss Wellington and Miss White, Mr. Chamberlin, Mr. Paul and Mr. Phelps.

SETTLEMENTS MUSEUM ASSOCIATION IN BOSTON

A Settlements Museum Association has been incorporated under the Massachusetts law. This Association's purpose is to erect, in a crowded section of Boston, a small, fireproof building and to have, eventually, as many branches as are needed to make its collections accessible to all Boston children; to exhibit pictures and other works of art and of artistic workmanship; to open its doors freely to children; and to lend to individuals for purposes of study and aesthetic enjoyment, prints, textiles, designs and other art objects. It intends to set the first building in a garden where musical concerts may be given, and, as soon as may be, to establish a school in which shall be taught drawing, design, modelling, fine handicraft and an appreciation of the arts. It would aim to raise the standards of public taste and to make more useful to the community and to the State what has been so generously given for the benefit of the community.

The informing little circular recently issued by the Association truly says: "the need of widespread elementary training is obvious if artistic talent is to be discovered and encouraged"; and calls attention to the fact that at present, opportunities for education in the appreciation of arts and the finer crafts practically do not exist for the children of the poor whose surroundings most often set a standard of ugly, flimsy and dishonest workmanship, and counter-